The Boys (from Brazil) are back in town

By David Sato

"A mystery melodrama with science fiction thrown in," is how director Franklin J. Schaffner describes his latest film, The Boys From Brazil. More than that, it is an archetypal suspense film. In what may be his best work to date, Schaffner has created a masterpiece that allows the audience to mesh with the characters at an intimate level.

The film is set in the present; a young investigator, Barry Kohler (Steven Gumpenberg), discovers that there is an uncharacteristically large gathering of Nazis in Paraguay. The group is led by Aushwitz's "angel of death"—Josef Mengele. Mengele is portrayed by Gregory Peck as the epitome of evil, a foil for Sir Laurence Olivier's Ezra Lieberman. Peck as the epitome of evil, a foil for Sir Laurence Olivier's Ezra Lieberman. Mengele. Mengele is portrayed by Gregory Peck in Paraguay. The group is led by

Kohler learns that the group, a part of an international Nazi organization, plans to kill 94 men around the world during the 1970s, civil servants who are in their middle 60's but who have no apparent common denominator.

After learning of the plan, Kohler contacts Lieberman, a famous Vienna Nazi hunter图案ed after real-life counterpart Simon Wiesenthal. Lieberman is old; in his late 60's he is no longer as active as he once was, although his mind is as sharp as ever. Skeptical at first, he is convinced when Kohler is cut off, killed by the Nazis who discovered his spying. Thus the film is launched. Lieberman has only the slightest of clues and the smallest amount of money, yet he sets out, across several continents, to resolve the mystery posed by the shreds of evidence he has collected. Why do the Nazis want to kill 94 civil servants? This is the puzzle Lieberman must solve during the film's fast-paced two hours.

Schaffner maintains the high level of excitement throughout the film without resorting to graphic violence, thereby setting up the final encounter as especially tense. Cloning occupies a central position in the plot. Cloning is one of the truest adaptations of his work.

The film also marks the cooperation of two men with very successful backgrounds. Schaffner and novelist Ira Levin. Levin, author of The Stepford Wives and Rosemary's Baby, both adapted to success film, has had this best selling novel adapted to the screen in a version he considers one of the most successful adaptations of his work. Schaffner, who won an academy award for Patton, has also directed Islands in the Stream, Planet of the Apes, Papillon, Nicholas and Alexandra, and several other movies. As he is considered one of the best directors in the field, The Boys From Brazil may earn Schaffner another Oscar.

Overall, it is a technically excellent picture. Every aspect of film making is executed with a grace and precision that makes The Boys From Brazil an exceptional work of art. The same abilities that Schaffner used to make Patton such a strong, effective film are brought to an even sharper focus in this film. Each member of the cast and crew contributes a special talent that combines to make this not only a near perfect production but a film that is likely to be prominent at Oscar time next summer.

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The highlight of the film is the characterizations given by some of the best actors in the industry. Gregory Peck portrays a character that is the antithesis of the usual Peck role. In every movie, in every action he radius seems to be radiating evil. Olivier's Lieberman is a more complex character. A Jew in his late 60's who has been hunting Nazis since WW II with varying success, he is now in a state of decline, barely able to afford to live. His quest for Mengele is a final effort, a part of a desire to exact revenge in an end game. His character is moderated with a pragmatic view of the world, exhibiting a mixture of wise old man and noted criminologist. The supporting roles are smoothly acted by a strong cast. James Mason and Lilli Palmer (Esther Mengele) create roles lying between the extremes of Lieberman and Mengele.

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the steadily increasing tension in the characters, the scenes of Lieberman, Mengele, and Siebert (James Mason), another prominent Nazi. The film also marks the cooperation of two men with very successful backgrounds. Schaffner and novelist Ira Levin. Levin, author of The Stepford Wives and Rosemary's Baby, both adapted to success film, has had this best selling novel adapted to the screen in a version he considers one of the most successful adaptations of his work. Schaffner, who won an academy award for Patton, has also directed Islands in the Stream, Planet of the Apes, Papillon, Nicholas and Alexandra, and several other movies. As he is considered one of the best directors in the field, The Boys From Brazil may earn Schaffner another Oscar.

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